



SOUVENIR  
PROGRAM

GRAND  
DEDICATORY  
BENEFIT  
OPENING  
OF THE NEW

HOLLYWOOD  
BOWL

JUNE 22, 1926

CELEBRATING THE COM-  
PLETION OF THE FIRST  
\$150,000 UNIT OF THE  
\$1,000,000 PERMANENT  
IMPROVEMENT PLAN

PRICE 25¢



FRANK GERITZ

## "The Chalice In The Hills"

By WARNER VAN VALKENBURG

Dedicated to the men and women who, year after year, loyally put their shoulders to the wheel, in an earnest desire to SERVE, thereby making the Symphony Concerts in the Hollywood Bowl the tremendous success that they are.

*Night has fallen on the hills,  
Shadows lengthen, day has passed,  
The stars of God, in myriad, gleam—  
The moon, with silvered light a-beam—  
Weave a spell and hold me fast.*

*Around about there sits a host,  
Breathless, silent, every soul.  
Each has come to drink anew  
From this fount beneath the blue,  
Nectar, from the woodland Bowl.*

*Now there comes a symphony  
With its whispering strings of gold,  
A waltz caprice, an overture,  
Music gay and music dour,  
Ah, Muse! My throbbing heart enfold.*

*Oh, Fire Divine! Thou Priceless Art!  
Let fall thy sparks in glowing showers.  
Here, Vision comes with flames that scorch,  
Here, latent Genius lights its torch,  
That only God on High endowers.*

*And when the baton low is cast,  
A mockingbird from yonder glade,  
Nestling in a yucca tree,  
Pipes a mocking melody—  
And sings, and sings on, unafraid.*

*The music o'er, the evening hushed,  
My gaze turns upward, leaps, and flies—  
What matters now the ills of Life?  
The cares of earth? Or daily strife?  
My soul is there—beyond the skies.*

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(Continued on Page 13)

# The Future of Hollywood Bowl

By RAYMOND BRITE

**T**O-NIGHT as you sit in the "new" Hollywood Bowl, a much larger and a vastly more comfortable Bowl spreads out on the hillsides around you. As you gaze over the serried banks of the now-uniform seats, perhaps your memory goes back to other evenings at the "Symphonies Under the Stars"—evenings when you sat on the rickety, rough benches, uncomfortable, no doubt, but happy to be here just the same, worshipping with this friendly throng at the shrine of the masters.

You recall times when you wended your way up the uneven, dusty path, dignified by the term "Center Aisle," perhaps to meet your friends at that favorite rendezvous, *the tree*, that stood as a lone sentinel about three-quarters of the way up the hill. Now the toppling wooden benches are gone. The tree has passed into the realm of memory, although its branches have been saved from which a conductor's chair is to be fashioned for use back-stage. You delve still farther into the past and recall the days of the penny banks, the community Christmas tree, the Easter dawns, the Bowl dinners, the hectic days of the "drives," etc.

These memories are all sentiment, yes. But it is the sentiment of neighborly love, of devotion to ideals, of a hunger for beauty by *the people*—the sort of sentiment from which all art movements should spring if they are to endure—an answer to a call and a need; only partly the result of wealthy patronage, and never the selfish ends of a club or a clique.

## *Magnificent Garden Theatre*

You now behold around you the completed first \$150,000.00 unit of the one million dollar improvement plan for the development of the entire Bowl property—a section of sixty acres, bounded by the rim of the hills that encircle you. The completion of these plans will convert Hollywood Bowl into a magnificent garden theatre, the largest and most beautiful natural amphitheatre in the world. The first unit you see to-night is but a beginning and can give only a faint promise of the entire plan, the

fruit of the efforts of seventy of the leading architects of Los Angeles who make up the Allied Architects' Association. It is their intention to subordinate all architectural features, or eliminate them entirely, and to enhance the sylvan beauties of the hillsides through landscaping and planting. Two or three years will be needed for the permanent landscaping and planting, and most careful thought is being given to this problem in order not to formalize the Bowl too much, but merely to refine

and order is natural beauties—to tie them in gracefully to the rugged grandeur of the surrounding hills.

The possibilities for the future artistic use of this "Chalice in the Hills" stagger the imagination! For four glorious summers, the Bowl has been a veritable temple of music, the most unique musical enterprise in the world! The Summer Concerts have marked an epoch in the history of music in America, and without doubt they will continue to occupy, with ever-enlarging scope, their place of pre-eminence among the world's outstanding musical activities. The concerts, however, occupy the Bowl but thirty-one nights in summer, and in this land of gentle weather, there are a hundred and one additional nights, and, of course, many days, when this magnificent amphitheatre should be put to some good artistic use. Now the entire Bowl property must be developed

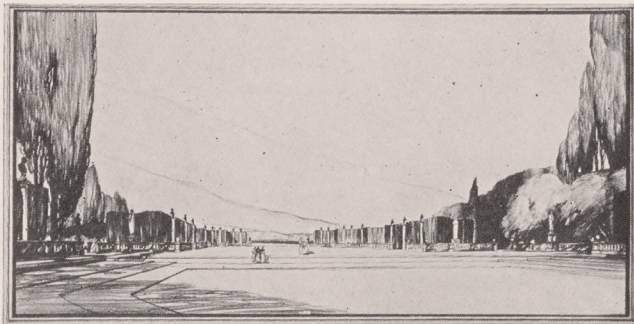
to foster artistic enterprises of every kind.

## *A Laboratory for All the Arts*

The group of practical idealists who founded Hollywood Bowl dreamed of a day when this blessed place should become the center of *all* the arts: music, literature, drama, dancing, pageantry, architecture, sculpture, painting, designing, lighting, costuming, and crafts of all kinds. Recognizing that all true beauty is God-like, they looked to "the combination of physical, mental and spiritual beauty, which has characterized the works of the supreme artists of all times, and which, while satisfying the physical eye and ear, would not leave out of account the subtler senses of the mind and heart." The Bowl



The Old Bowl and that Favorite Rendezvous, *The Tree*



As Audience Will See New Verdure Stage,  
Rising 465 Feet Into the Hills

should be a laboratory of art, in which talent and artistic promise should find every encouragement and chance for development. Through competition, through exhibitions in music, in drama, in the dance and other forms of art, the youth of the community, and people from all walks of life, should be able to find expression here. Where, perhaps, in the old Grecian manner, we can crown the victors with the laurel wreath; where in time the youth of the land will be just as much interested in getting out to hear a symphony, a beautiful poem read, or a wonderful oration, as they now rush for a football game. In this way, shall we *train* for civilization. Through such competition and exhibitions of beautiful things in music, the drama, pageantry, arts and crafts, perhaps pottery making, weaving, architecture, etc., we shall train up many workers who can then help to put on a master production. We should do what the early Greeks and the Moscow Art Theatre have done.

In music we can have competitions among high school orchestras, and the orchestra which plays the best shall win a prize, and from the best musicians we may make a Class A orchestra that can be developed into a symphony orchestra. As the folk singing in Germany produced a Beethoven, so perhaps in the future development of the infinite possibilities among our boys and girls, we, too, may produce a Beethoven, a Michael Angelo, a Phidias.

#### *Challenge to the Community*

A note of challenge to all of us in this community was sounded by Arthur S. Bent, President of the Los Angeles Chamber of Commerce, in his inaugural address. Mr. Bent has long been known as a champion of culture, and it is a most promising sign when an official of his standing departs from the usual realm of dollars and cents and dwells on the more lasting values of art and beauty. He said in part:

"I am asking you to pass by the more obvious and time-honored topics, our harbor and factories, payrolls, population, and consider a less tangible, but not less important phase of our future . . .

"Does Art find here its most congenial atmosphere? Certainly it should. Great artists are in our midst. How much in our community do we encourage them?

"Sculptors of international fame are quietly working here . . . let us show our pride in their genius. . .

"We are winning some recognition as a musical com-

munity, but this is due to the tireless devotion of just a handful of people . . .

"The best four-fifths of life lies in the field of art and imagination. . . . Life without art would be sordid. When you think of it, about the only dividends of which we may not be robbed by time and chance are those we get out of fitting ourselves to appreciate beauty and art, those things which have the power to satisfy definite needs of humanity.

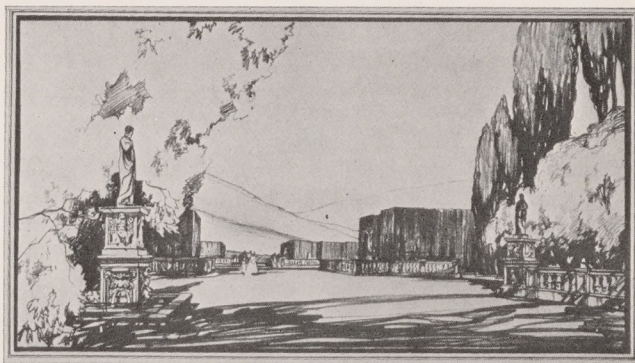
"There is such a thing as fatty degeneration of the soul.

"Now the longing for real culture is springing here, for finer homes and music and pictures and churches and colleges and little theatres, for eisteddfods and botanical gardens and Mission Plays and Hollywood Bowls and beaches for the people; for art galleries and parks and playgrounds and alluring streets."

#### *Located in Motion Picture Capital*

The Bowl is uniquely situated for the development of all beautiful things for many reasons. One of these is that we live in the motion picture capital of the world. Here we have at our command a great number of artists in every field. And then because of the lure of climate and marvelous natural setting, great painters, sculptors, writers, and craftsmen come to Southern California to live. They are all at our beck and call. Others are coming. The magic of the word Hollywood permeates to every quarter of the world. It has a significance of its own that is unique. As we in the past have mentioned Athens, so we shall in the future speak of Hollywood. With every natural resource—the mountains, the valleys, the desert, the ocean, the islands, the city—all within a veritable stone's throw—and with a wealth of intellect and culture here, we are a huge young giant of material strength and spiritual beauty, just awakening to marvels of self-expression hitherto undreamed of!

But how is this to be done? Just the way the Summer Concerts have been done—through YOUR participation. Hollywood Bowl belongs to you—the people. As you have struggled, worked, and sacrificed just to enjoy music, so will you put your shoulder to the wheel and make it possible to have the manifestation of *all* beauty in Hollywood Bowl for *your* enjoyment. We can never be grateful enough to the appreciative and far-seeing County Board of Supervisors for their magnificent gift of \$100,000 which made it possible for us to begin our improvement plan. But that amount is just one-tenth of the



Looking Across the Verdure Stage

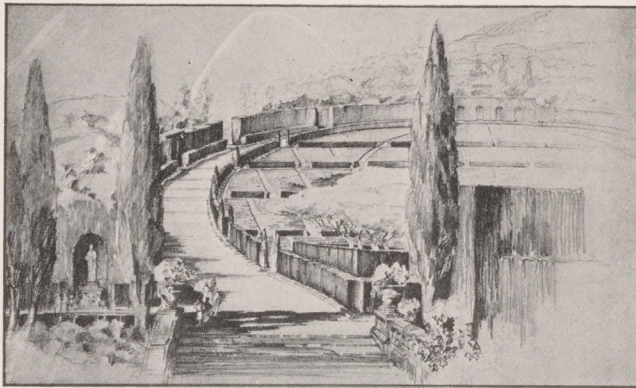
total sum needed to complete the Allied Architects' plans. There is a wide opportunity for all, from those who can give only modest sums, to those more greatly blessed with worldly goods, to whom we shall have to look for the establishment of the larger milestones in the artistic progress of Hollywood Bowl.

The seats you sit in to-night have cost a great deal of money. By contributing \$15 to the Bench Fund, you can help defray their cost and have a small bronze plaque placed on one of the benches, incised with your name, to the memory of a loved one, or just as you like. In times to come, this wonderful site will be dotted with glorious temples of beauty. People will present things to Hollywood Bowl in honor of dear ones gone or living, or to some idea—a series of marvelous memorials all used for beauty.

We dream of a magnificent pipe organ in Hollywood Bowl; of twilight organ recitals. We dream of a community indoor theatre, to house the more intimate dramatic productions, chamber music, lectures, etc.—a beautiful art gallery for the display of painting, sculpture and the crafts; of a library of rich and rare volumes; of a reading room; of executive offices; work-shops and ateliers for craftsmen; gardens; rest-rooms; endowments for the development of talent and the encouragement of genius; and so on *ad infinitum*.

*Keep Art and Beauty Democratic*

The avenues of usefulness and beauty of Hollywood Bowl are forever widening! These are your opportunities for continued participation; your chance to share the responsibility of keeping art and beauty democratic. Not everyone can give a pipe organ or build an art gallery, but if you are in sympathy with these ideals, we should like to invite you to become a member of the Hollywood Bowl Association. By the payment of a mem-



Detail of the "Grand Promenade"

bership fee of one dollar and annual dues of five dollars, you may become an Active Member, and by so doing make your first gesture of belief in the things for which the Association is striving. Upon the payment of one hundred dollars you may become a Life Member, and no further dues are required.

Foundation Memberships are automatically available upon application to all those persons who contributed \$1.00 or more to the previous organization known as the Community Park and Art Association, and it is hoped that all who have not yet applied for membership in the Bowl Association will do so at this time. Foundation Members are not required to pay a membership fee or annual dues.

As one of your greatest joys in the Summer Concerts has been your sharing in them, your privilege to sit here and marvel at their beauty and murmur, "I helped do this," so help once more that you may share the delight of still greater achievement, and be able to say again, "I helped do this."

HOLLYWOOD BOWL ASSOCIATION,  
Guaranty Building,  
Hollywood, California.

Because I am a lover of beauty and art in all its forms, and because I believe in the avowed purpose of the Hollywood Bowl Association to enhance the ethical powers of music and all the arts as great spiritual forces by developing a devotional spirit in connection therewith and fostering the idealism of those who consecrate themselves thereto, I hereby apply for FOUNDATION, ACTIVE or LIFE (cross out one) Membership in the Hollywood Bowl Association, and send herewith my remittance in the amount of \$6.00 or \$100.00 (cross out one), membership fee and annual dues for the current year. No fees required for Foundation Memberships.

Date.....

Name.....

Street.....

City.....

Telephone.....

Dedicatory Opening Guest Conductors



WALTER HENRY ROTHWELL



MODEST ALTSCHULER



PIETRO CIMINI



ADOLF TANDLER

PROGRAM  
DEDICATORY, BENEFIT OPENING  
HOLLYWOOD BOWL

JUNE 22, 1926, 8:30 P. M.

I.

HOLLYWOOD BOWL SYMPHONY ORCHESTRA . . . . . Walter Henry Rothwell, Conducting  
*Pomp and Circumstance March*—Sir Edward Elgar

II.

DEDICATORY ADDRESS . . . . . His Excellency, Governor Friend William Richardson

III.

HOLLYWOOD BOWL SYMPHONY ORCHESTRA . . . . . Adolf Tandler, Conducting  
*Piano Concerto in E Flat Major*—Wolfgang Amandeus Mozart  
*Allegro* (First Movement)  
Soloists, Louise and Joana Leschin (Age 8 and 13 Years Respectively)  
(Steinway Pianos used)

IV.

MARCELLA CRAFT, Soprano  
Gayle Moseley at the Piano  
*Ah, fors' e lui and Sempre libera*—"Traviata"—Giuseppe Verdi

V.

HOLLYWOOD BOWL PIANO ENSEMBLE (24 Pianos) . . . . . Adolf Tandler, Conducting  
Abby De Avirett, Executive Organizer  
*Marche Militaire*—Schubert-Taussig  
*To a Water Lily*—Edward MacDowell

(A. B. Chase, Chickering, Knabe, Mason-Hamlin and Sohmer Pianos Used)

INTERMISSION

Continued on Page 11

# A Pictorial Story of



1—The Bowl in 1918, a virgin hillside that echoed only the chirp of crickets and the songs of birds.

2—The first concert in Hollywood Bowl, 1921. Brass band, conducted by Antonio Sarsi.

3—The first Easter Sunrise Service, 1921.

4—A campfire conference of Summer Concert workers held in the Bowl 1922.

5—"Daddy" Hertz, our beloved pioneer conductor, in dynamic mood at rehearsal, 1923.

6—A typical night audience, listening to Galli-Curci under the stars with the Bowl Symphony Orchestra, Alfred Hertz conducting, 1924.

7—A community Christmas tree, 1921.

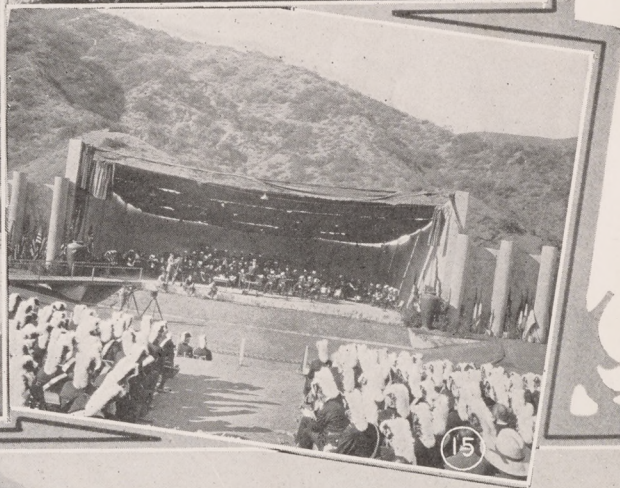
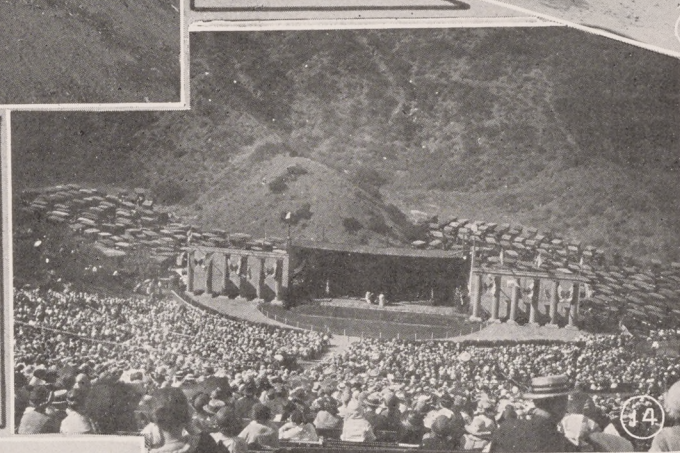
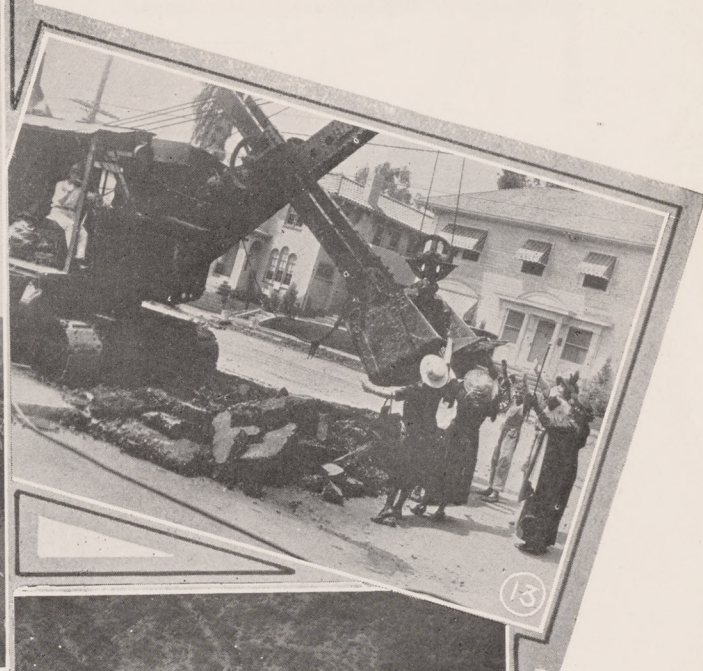
8—The largest crowd ever in the Bowl, Easter, 1925. 50,000.

9—The most spectacular performance in the world has ever known.

10—Artie Mason Carter, the first four triumph of Summer Concerts, in the Bowl.

11—Rosa Ponselle thrills in the Hollywood Bowl, 1923.

# of Hollywood Bowl



12—Emil Oberhoffer surrounded by a group of his juvenile listeners at one of the special children's concerts, 1924.

13—Mrs. Carter and Grandmother Wakeman with friends halt the steam shovel that threatened to tear up the entrance to the Bowl and make it inaccessible for 1922 concerts.

14—Madame Schumann-Heink, honored guest of the American Legion on her 63rd birthday, 1924.

15—Thousands of Knights Templar hearing President Harding's last speech delivered by his Secretary, George Christian, Jr., just one hour before the President's death, 1923.

16—The Bowl cleared and graded for the new seats, February, 1926.

crowd ever assembled in the  
1925. Estimated attendance

production of "Carmen"  
ever known, 1922.

ter, the moving spirit behind  
triumphantly successful seasons  
concerts, plants a tree in the

thrills the throngs in Holly-  
1923.



MARCELLA CRAFT  
SOPRANO



JOANA and LOUISE LESCHIN  
PIANISTS



LEONIDA CORONI  
BARITONE



FRIEND WILLIAM RICHARDSON  
GOVERNOR OF CALIFORNIA  
DEDICATORY SPEAKER



ABBY DeAVIRETT  
EXECUTIVE ORGANIZER  
Piano Ensemble



ERNEST BELCHER  
DIRECTOR  
"Phantom of the Opera" Ballet

# PROGRAM (Continued)

## VI

HOLLYWOOD BOWL SYMPHONY ORCHESTRA . . . . . Modest Altschuler, Conducting  
*Overture, Romeo and Juliet*—Peter Iljitch Tschaikowsky

## VII.

LEONIDA CORONI, Baritone  
 William Tyroler at the Piano  
*Vision Fugitive*—"Herodiade"—Jules Massenet  
*Marechiare (The Moon Rises Over Marechiare)*—Francesco Paolo Tosti

## VIII.

HOLLYWOOD BOWL SYMPHONY ORCHESTRA . . . . . Pietro Cimini, Conducting  
*Prelude, Die Meistersinger*—Richard Wagner

## IX.

ERNEST BELCHER'S "PHANTOM OF THE OPERA" BALLET (100 Dancers) . . . . .  
 . . . . . Pietro Cimini, Conducting  
*Pizzicato*—"Faust," No. 6—Charles Francois Gounod  
*Adagio*—"Faust," No. 5—Charles Francois Gounod  
*Grande Valse, Opus 18*—Frederic Chopin



A Bowl Nook

# Hollywood Bowl Piano Ensemble



PIANISTS OF THE  
ENSEMBLE

Alice Coleman Batchelder  
Gertrude Cleophas  
Bess Daniels  
Pauline Farquhar

Ann Thompson McDowell  
Raymond McFeeters  
Claire Mellonino  
Elizabeth O'Neil

Joseph Fogel  
Will Garroway  
Homer Grunn  
Hague Kinsey

Adelaide T. Perry  
Oscar Rasbach  
Gertrude Cohen Riese  
Homer Simmons

Alexander Kosloff  
Adelaide Gosnell Lee  
Helena Lewyn  
Frances Mae Martin

Harold P. Smyth  
Toska Tolces  
Phillip Tronitz  
Morris Wolfson

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Miss Jessica Lawrence  
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Mrs. F. G. Leonard  
Gladys T. Littell  
Jeannette Lohrum  
Alic Loops  
Mrs. C. Loops  
Grace Loops  
Blanche Rogers Lott  
Clifford Lott  
Mrs. Alice L. Lynch  
C. Geraldine MacCloskey  
Etta N. MacCloskey  
Robert W. MacCloskey  
M. L. MacKenzie  
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Howard McCarthy  
Mrs. Belle Madden  
Miss Gladys B. Madden  
Alezan Mageniss  
Mrs. Anna Martin  
Mr. and Mrs. E. N. Martin  
Rev. Willsie Martin  
George B. Mauser  
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Miss Grace D. Mitchell  
William E. Monser  
Dr. C. H. Montgomery  
Mrs. C. H. Montgomery  
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Carleton Morehouse  
N. J. Morehouse  
Mrs. N. J. Morehouse  
Merrill Morehouse  
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Julia D. Morgan  
Mary D. Morgan  
B. N. Moss  
Anita Mueller

Mrs. Mathilde Mueller  
Frances E. Mullen  
Miss Miriam Nelke  
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J. Henry Orme  
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Mr. S. R. Ow  
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Mrs. Lottie F. Paul  
Dr. Thos. M. Paul  
Grace G. Pease  
Mrs. Nilio Pease  
Mrs. Rebecca Peebler  
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Owen Plowe  
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Mrs. W. E. Ruess  
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Mrs. Chas. H. Richmond  
Ezra B. Rider  
Muriel A. Rising  
Alexander Rittoff  
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H. M. Snyder

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John Wilbur Starling  
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R. O. Stearns  
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Mrs. John A. Strans  
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Mrs. Wm. Edson Strobbridge  
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Miss Olive H. Waring  
Elinor R. Warren  
Mrs. James G. Warren  
Clark A. Webb  
Mrs. Clark A. Webb  
Mrs. Wayne Webster  
C. R. Weldon  
Elizabeth Whitcomb  
John A. Wilferth  
Miss Alice Wilkins  
S. E. Wilkinson  
Mrs. J. W. Williams  
J. W. Williams  
Mrs. Colvert Wilson  
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Mate W. Woodward  
Thos. I. Worthington  
Mrs. H. T. Wright  
Mrs. E. Wuesthoff  
E. T. Yarnell  
Jean Young  
Isabelle Young  
L. Paul Zahn

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G. G. Detzer  
Mrs. Annie F. Durant  
Mrs. Caroline B. Eager  
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# Phantom of the Opera Ballet



## DANSEUSES ET DANSEURS

### D'ADAGIO

Maria Fielding  
Harriett Griffith  
Anna Heloise  
Peggy Clark

Rebekah Laemmle  
Mary Mollandin  
Ethel S. Geme  
Gloria Lee

Luis Arnold  
Michael Brigande  
Lyn Day  
Charles Ewing

John Griffith  
Harvey Karels  
Henry Mollandin  
William Walsh

### CORPS de BALLET

Theresa Allen  
Julie Blake  
Dorothy Brown  
Leona Christensen  
Elfriede Evertz

Mildred Gonzalez  
Edna Harron  
Nedra Heinrich  
Carmen Kinzy  
Vallie Karels

Eva Loubens  
Mary McIlwain  
Evelyn Nair  
Muriel Lapworth  
Margaret Rasor

Dorothy Weigel  
Teddy Winslow  
Helene Varicle  
Marcella Webb

### CORYPHÉES

Dorothy Atkinson  
Alice Anderson  
Florence Abramson  
Elinor Berke  
Dorothy Bartosh  
Dolores Butts  
Billie Brown  
Theda Bean  
Inez Berkey  
Betty Brown  
Bonnie Bowser  
Raymonda Brown  
Mary Jane Bichsell  
Marguerite Cole  
Edith Cline  
Sylvia Cheraschny  
Iola Cochran

Lelia Lee Calvert  
Mary Dexter  
Esta Dunham  
Margaret Evans  
Anna-Belle Fox  
Margaret Florence  
Betty Fox  
Electa Feely  
Elizabeth Feely  
Miriam Fitting  
Virginia Fling  
Georgia Goetz  
Lucille Hodgeman  
Marion Heiman  
Edith Haskins  
Nellie Hanson  
Lucille Iverson

Joan Kaye  
Adelaide Kaye  
Fay Kastner  
Pauline Kokotek  
Hermine Kokotek  
Beatrice Krieger  
Naola Lord  
Crystal Levine  
Marguerite Levit  
Anita Lillie  
Carmelita Maracci  
Agnes Markgraf  
Alice May  
Lila Myers  
Isabelle Mack  
Marie Nartell  
Marguerite Nartell

Genevieve Paonessa  
Olga Parker  
Madeline Russe  
Peggy Rosenberg  
Nelle Roach  
Rosaline Roenneburg  
Minna M. Sinsheimer  
Charlotte Schlyen  
Virginia Smiley  
Pauline Swett  
Frances Sorenson  
Betty Shirk  
Jessie Spitzer  
Irene Tomblin  
Anna Walsh  
Margaret Westberg

*All dancers in ballet trained exclusively by Ernest Belcher*

## Bench Fund Subscribers

THE following-named loyal friends of Hollywood Bowl have contributed to the Bench Fund, which is to be used to help defray the cost of the new seats. The generosity and interest of these friends will mean comfort and lasting joy to thousands of unknown music-lovers throughout the future years. The Bowl Association regrets that, due to the great pressure necessary to complete the new seats on time, it has been impossible to place the inscribed plaques on the seats, but that will be done in the near future.

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Glenarvon Behymer  
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## Interesting Facts About the "New" Bowl



HAT part of Hollywood Bowl visible to the eye gives but slight conception of the vast amount of labor, time, and material that has gone into its construction, involving the efforts of hundreds of men under the tireless supervision of H. Ellis Reed, Bowl Superintendent.

This far-flung theatre under the heavens is now no mere hillside studded with temporary wooden benches. It has been built for the ages with Gibraltar-like foundations that will withstand the ravages of time, the elements, and hard usage. The following facts are illuminating:

Preparatory to grading, constructing the seats and stage, 236,200 engineering points were "shot" in the necessary surveying.

In order to make the Bowl symmetrically perfect and to prepare for stage construction, a veritable mountain of earth had to be excavated. 36,000 yards of dirt were moved, 8,000 yards of which were moved by hand. 4,000 sticks of dynamite and 100 kegs of black powder were consumed in blasting.

Inside the perimeter wall, there are three acres of seats—seats built for years to come on enduring substructures of concrete and steel, most of which is entirely concealed underground. 280,000 pounds of steel and

2,100 yards of concrete were used, excluding the stage. 115,000 feet of board were used in forms, scaffolding, and runways. The underground foundations for the seats are composed of 6,890 feet of concrete girders, 18x24 inches and 12x22 inches in dimension, and 27,000 feet of stringers 6x19 inches and 8x19 inches.

The amount of material used in the seats themselves is staggering. There are 35,527 feet of assembled seat bottoms 16 inches wide; 143,548 feet of seat back lumber, and 1,946 seat ends. 26,898 galvanized lag screws, bolts, and nuts were used in seat assembling, together with 149,184 brass screws for fastening backs—and one minute was consumed in setting each screw!

There are 2,232 feet of 8-inch and 2,986 feet of 4-inch concrete walls used in aisle divisions and surrounding the seat area.

The stupendous concrete stage is 138 feet wide and 90 feet deep, and covers a huge area beneath used for dressing rooms, Green Room, storage facilities, etc. 10,000 tons of concrete and 40 tons of steel were used in its construction. The Verdure Stage of the future will be 150 feet wide, and will extend 465 feet back into the hills in a series of gently-rising, gardened terraces, thus constituting it the largest stage in the world, in the world's most magnificent outdoor theatre.



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## APPRECIATION

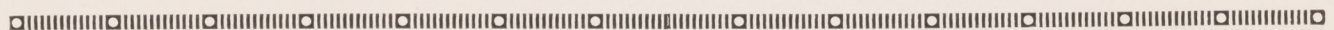
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UST as the success of all previous events in Hollywood Bowl has been due to the unstinted co-operation of individual members and business houses of the community, so has the generous and unselfish assistance of Bowl friends made this Dedicatory Opening Festival a possibility.

All participants in this epoch-marking program have given of their time and artistic services without one penny of remuneration, in order that all proceeds might be devoted toward the \$1,000,000 permanent improvement plan, which is to make Hollywood Bowl the largest and most beautiful outdoor theatre in the world.

Other than those whose names appear in this program, the management of Hollywood Bowl wishes to express its gratitude to every member of the Hollywood Bowl Symphony Orchestra; to Foster and Kleiser for outdoor advertising; to Otto K. Olesen for lights; to the Wiley B. Allen Co., Barker Brothers, Geo. J. Birkel Co., Fitzgerald Music Co., Platt Music Co., and Southern California Music Co. for pianos used; to E. B. Lefferts and the Public Safety Department of the Automobile Club of Southern California, and Miller McClintock and the City Traffic Commission for counsel in traffic problems; to Franz Geritz for program cover design; to the Pacific Electric Railway for generous use of car banners; to Gilbert Beesemyer and the Guaranty Building and Loan Association for executive offices; and the Press of Los Angeles, Hollywood and Southern California for their generous publicity.



Chas. Wakefield  
CADMAN'S

# SHANNEWIS

Opera in  
English.

and  
Rimsky-Korsakoff's  
*Scheherazade*  
( Oriental Ballet )



HOLLYWOOD BOWL  
June 24 and 28

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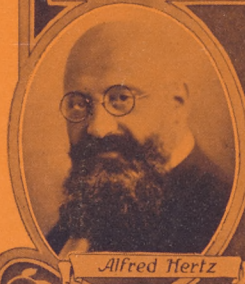
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